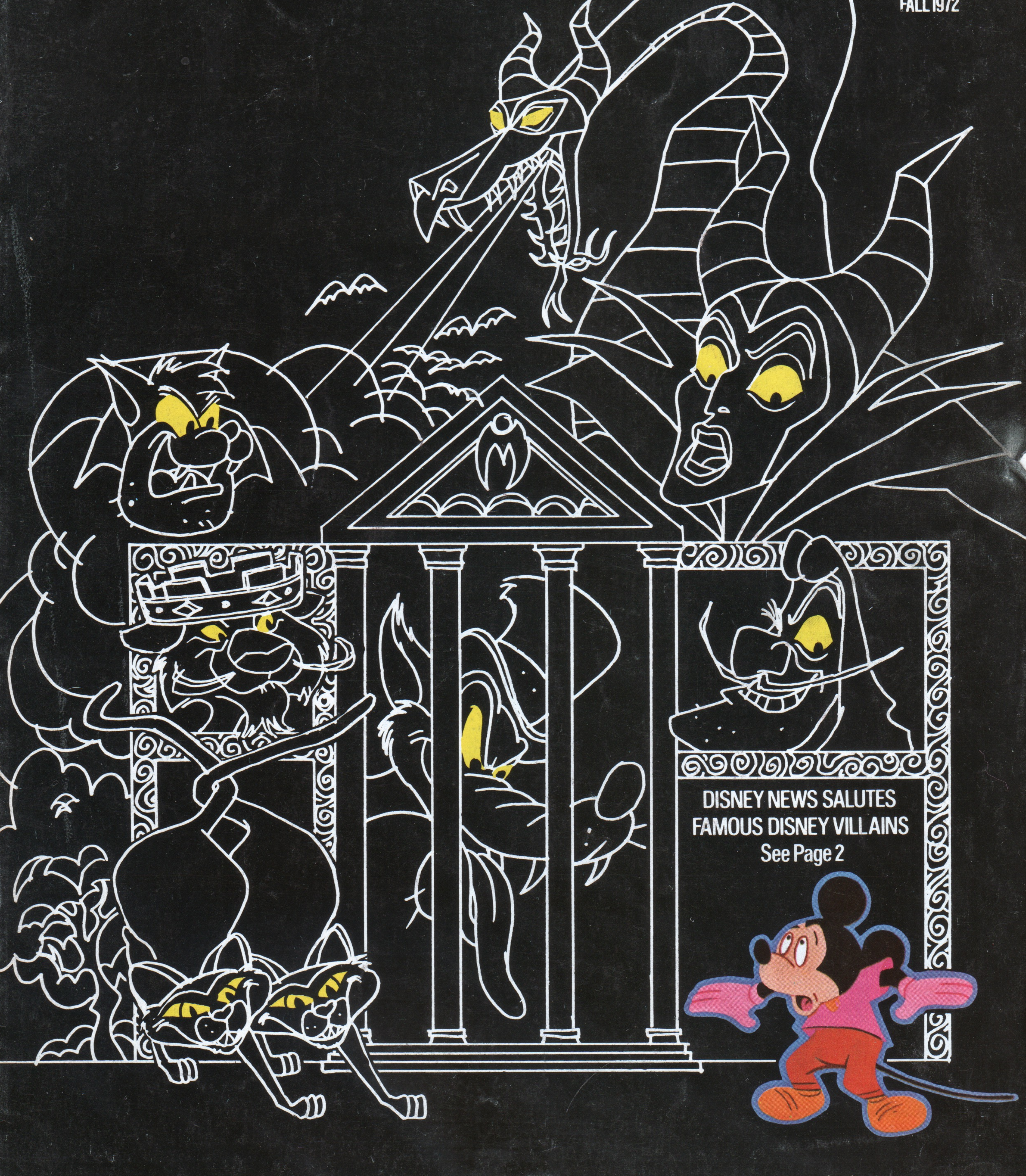
Disney News

OFFICIAL MAGAZINE FOR MAGIC KINGDOM CLUB FAMILIES

FALL 1972



DISNEY NEWS SALUTES
FAMOUS DISNEY VILLAINS
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Disney News

FALL 1972

OFFICIAL MAGAZINE FOR MAGIC KINGDOM CLUB FAMILIES

Vol. 7, No. 4
Sept., Oct., Nov., 1972

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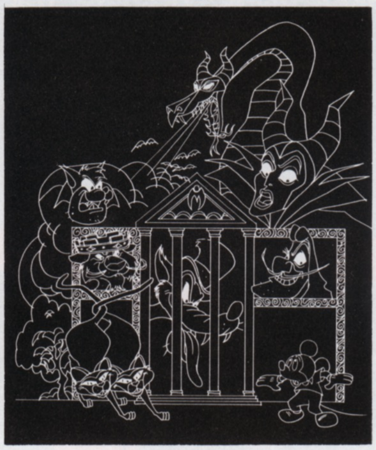
COVER STORY: Who is Walt Disney's oldest villain? In which cartoon did Disney's first witch appear? Who was Chernabog? These are some of the many questions answered in "Those Necessary Evils," a *Disney News* salute to those "who do their best to give you their worst," beginning on page 2.



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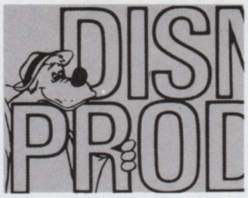

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WALT DISNEY'S
MAGIC
KINGDOM
CLUB
T.M.

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Sirs:

Most of our rides at Disney World and Disneyland are from stories of the past, present, and future. I would like to know if Mr. Toad's Wild Ride is from the book "The Wind in the Willows?" I think it is but the kids in my 6th grade class don't think so. If it is not, what story is it from?

Sincerely,
Shawn Corkery (Age 11)
Canoga Park, California

You're right. Mr. Toad's Wild Ride at Disneyland is from "The Wind in the Willows."—ED.

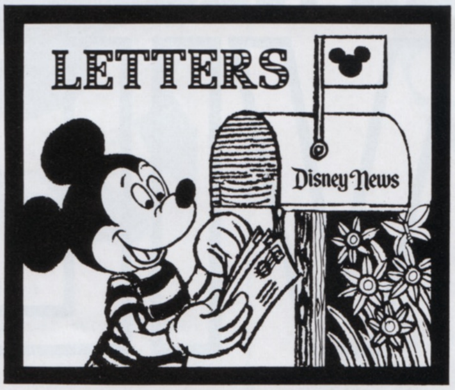
Sirs:

I enjoy your magazine very much. I wish you could put it out more often. I might go to Disney World this summer, my father already went to Disneyland in California. I read your summer edition of In and Around Walt Disney Productions, and I think it's nice how you're making braille editions of "Snow White and the Seven Dwarfs" and "Jungle Book" for the blind.

Sincerely,
Mary Hammond (Age 10)
Norwich, Connecticut

If you would like to share your ideas with our readers, just drop a note to:

EDITOR, Disney News,
1313 Harbor Blvd.,
Anaheim, Calif. 92803



Sirs:

We went to Disneyland in April. It was very exciting. I liked the train ride where we saw the dinosaurs.

Sincerely,
Brendan Timmer (Age 5)
Livermore, California

Sirs:

I want to come up to "Walt Disney World." But first I have to know if you allow hamsters. If you don't I could leave her with a friend and come to "Walt Disney World."

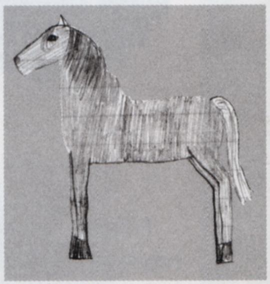
Sincerely,
Ray Johnson
Jupiter, Florida

Bring your hamster along. Walt Disney World has a private club just for pets called the Kal Kan Kennel Club.—ED.

Sirs:

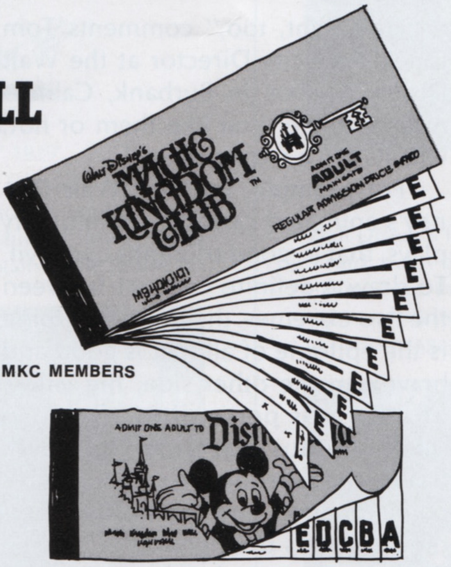
Before Walt Disney World opened I went to the stables where the horses were kept. They were just beautiful! At the bottom is a picture of a horse I drew.

Sincerely,
Linda Matheny (Age 12)
Winter Garden, Florida



For more about the horses of Walt Disney World see the story in this issue on page 7 —ED.

THE "KEY" TO FAMILY FUN THIS FALL


Walt Disney's MAGIC KINGDOM CLUB
ADMIT ONE ADULT
REGULAR ADMISSION PRICE PAID
E
ADMIT ONE ADULT TO Disneyland
E D C B A

MKC MEMBERS

GENERAL PUBLIC

This Fall the popular Magic Key ticket book returns for the exclusive enjoyment of all Club members . . . at both Disneyland and Walt Disney World.

Most members are aware that Magic Key tickets provide "open sesame" to ANY of the many attractions at Disneyland and Walt Disney World at a price which is less than the general public pays for the regular A B C D E tickets. Other members are less familiar with how the Fall/Winter/Spring books (with Key coupons) differ from the Summer ticket books.

For first-time visitors, the difference in our ticket books is sometimes confusing. Your many calls and letters indicate the need to explain just what advantages the Club member does have over the general public.

Early in Disneyland's history (before the Magic Kingdom Club) it seemed logical that, in order to provide maximum enjoyment of the Park's facilities, we needed a ticket book which would give admission and sufficient coupons to enable the guest to have a wide selection of the Park's many attractions. Thus, the A B C D E book evolved. Millions of families have used this popular book to enjoy a sampling of ALL attractions, with A coupons (10¢), B coupons (25¢), C coupons (40¢), D coupons (70¢), and E coupons (85¢). It was only natural that the E rides became most popular, especially with families who visited often. Then when the Magic Kingdom Club was devised (Fall of 1958) our advisory group from newly formed Chapters asked for a ticket book with ALL E coupons. And that's what the Magic Key Book is . . . all Key (E) coupons. These coupons may be used, however, on any other attractions (A B C D). Curiously, Club members do use a good percentage of their Key coupons for C and D rides. We discovered that the all E (Key) book worked very well in the nine months of Fall, Winter and Spring, but not so well in the peak Summer season . . . when waiting areas at major attractions became quite congested. After considerable experimenting, and discussion with personnel and recreation leaders in California, it became apparent that we should go back to the A B C D E tickets for the three month Summer season, but with two extra coupons (one C and one E) for Club members only. And, of course, at a lower price than the general public pays for the regular A B C D E ticket book. Confusing? Not really . . . not after your first visit.

All of the foregoing adds up to simply this: The Club member pays less than the general public and consistently receives a better ticket book . . . year-round.

Fall truly is the time for more family fun at both Disneyland and Walt Disney World . . . especially with Magic Key ticket books.

Plan now to bring the family and visit us before the busy Holiday season!

Milt Albright

Executive Director
Magic Kingdom Club

THOSE NECESSARY EVILS

A LOOK AT SOME OF WALT DISNEY'S GREATEST VILLAINS

Fifteen years ago on an old "Disneyland" television show titled "Our Unsung Villains," the slave in the Magic Mirror from the animated feature "Snow White and the Seven Dwarfs" hosted a rather unusual program: one dedicated to the study of villains. And he proved to be a master of the subject.

"You know," he began, "I've been hanging around for centuries. And what I've seen has given me plenty for reflection. Being a mirror, I see things from the other side, and there is something that has been wrangling me for ages. Frankly, it's the way you mortals have misjudged a certain character: the villain.

"He's the fellow who does his best to give you his worst, the chap who gives the hero a chance to be brave. Where would David be without Goliath? Or Jonah without the whale? Yet, may I ask you, do they ever get any recognition?!

"Take the famous classic 'Snow White and the Seven Dwarfs.' You see, the villain doesn't even get billing. It should have been 'The Wicked Queen and the Seven Dwarfs — with Snow White.' But take away the villain, and what have you got? Everybody happy. No problems. Nothing to worry about. All in all, a pretty dull story.

"You see, what they needed was a villain."

"He's right, too," comments Tom Jones, Publicity Director at the Walt Disney Studios in Burbank, California. "Whether you like them or not, villains are a necessary evil.

"For example, most of Walt Disney's animated cartoons are morality plays, that is, good triumphs over evil. To draw a definite contrast between the two extremes, the hero or heroine is the epitome of all that is good and brave; on the other side, the villain or villainess personifies all that is unscrupulous, dastardly, and evil. Before the fadeout, the villain gets his comeuppance, and the hero or heroine emerges triumphant."

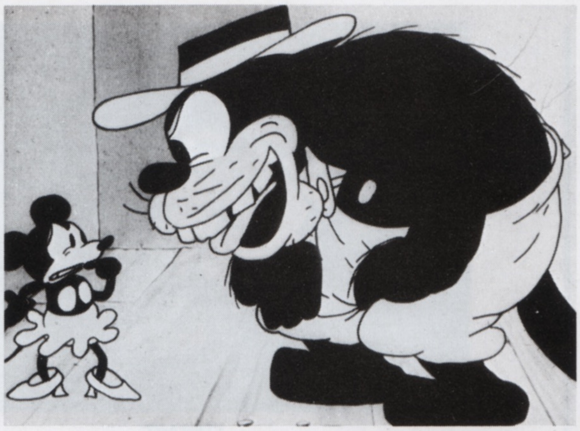
Altogether, Walt Disney Productions has produced 479 animated cartoons and features, bringing to life and serving comeuppances to such memorable villains as Mickey Mouse's old rival Pete, the wolf from "The Three Little Pigs," the headless horseman from "The Legend of Sleepy Hollow," the witch from "Snow White and the Seven Dwarfs," the irrational Queen of Hearts from "Alice in Wonderland," Cruella de Ville from "101 Dalmations," Captain Hook from "Peter Pan," and Edgar the butler from "The Aristocats." The Studio's latest evil creations, Prince John and the sheriff of Nottingham, will star in the new animated feature "Robin Hood," which is scheduled for release in 1973.

The villain's lot is really an unenviable one. He does his best to give his worst; he goes to any extreme to give the hero a chance to be brave; yet all he has to look forward to is his defeat.

As the slave in the mirror concluded before being whisked away to make room for a commercial:

"The villain's lot is really quite sad.
He's cast in a role that makes him look bad.
When stories get down, they call in the villain;
There must be a menace to make the show thrillin'.
The hero gets cheered for all he attains,
But what gets the villain for all of his pains?
Hisssssss and booooooooo!"

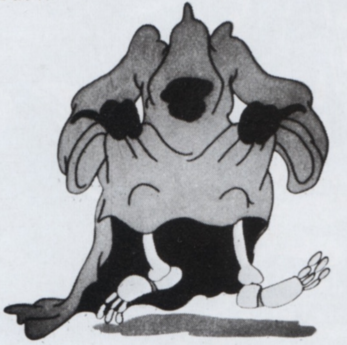
To make up, in some small way, for all the hisses and boos suffered over the years, the following pages are offered in tribute to the many Disney villains who have done their best to give the hero a fight. And in deference to their wishes, there's not a hero in sight.



PETE

"Gallopin' Gaucho" 1928

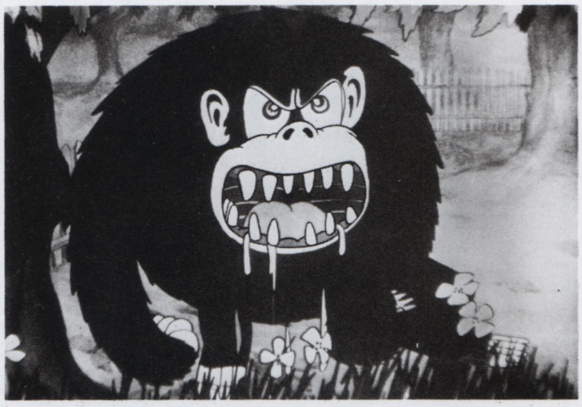
Although he first appeared in "Steamboat Willie," Walt Disney's oldest villain didn't become a real culprit until the next cartoon, "Gallopin' Gaucho." In a later series of cartoons, he would appear sporting a peg leg (thus his other name, Pegleg Pete), and later still would appear again without it.



SKELETONS

"The Haunted House" 1929

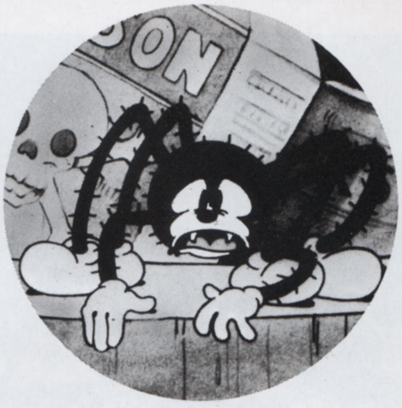
Skeletons danced and played in the first Silly Symphony, "Skeleton Dance," but soon became something for Mickey Mouse to be frightened of in "The Haunted House." They would appear as villains off and on again in the future.



GORILLA

"The Gorilla Mystery" 1929

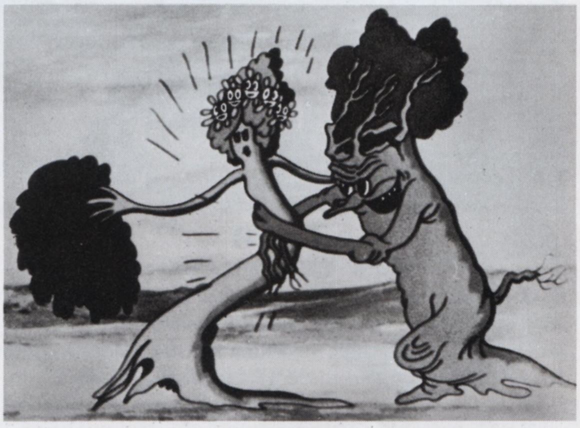
To save Minnie from peril in the 34 cartoons previous to this one, Mickey was pitted against near equals: Pete, whom he could outwit; fires that he could extinguish; and deep, treacherous waters out of which he could swim. With the appearance of the gorilla, though, Mickey seemed pitted against the far superior. As it turned out, he wasn't.



SPIDER

"The Spider And The Fly" 1931

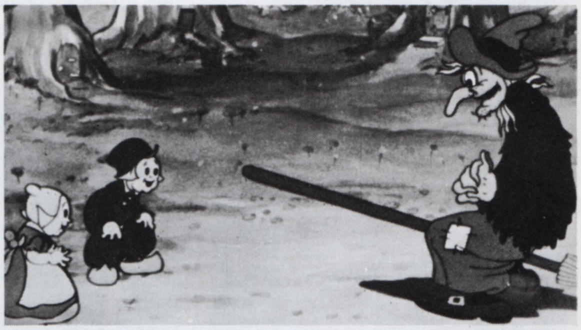
Looking more bewildered than evil, this foe managed to snare a girl fly for lunch, and, in turn, the wrath of her boyfriend and his fellow flyers. Eventually he was run out of the picture with a lighted match and was never seen in a Disney cartoon again.



OLD TREE

"Flowers And Trees" 1932

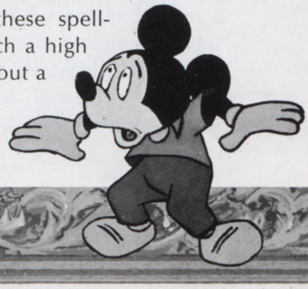
Walt Disney's first color cartoon also won him an Academy Award, but it did little to secure a future for the cartoon's villain. Even though he fought with almost every tree in sight and started a raging forest fire, he was never asked to perform again.

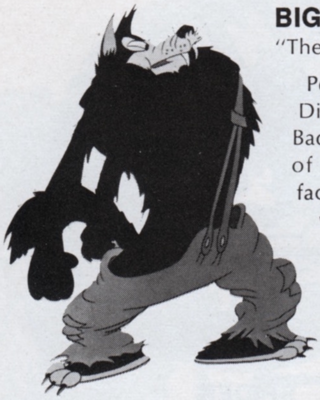


WITCH

"Babes In The Woods" 1932

Walt Disney's first witch might have looked more comical than evil, but the same wouldn't be said about his later creations. The art of animating these spell-casting evildoers soon would reach a high degree of perfection in a story about a lonely girl and seven dwarfs.

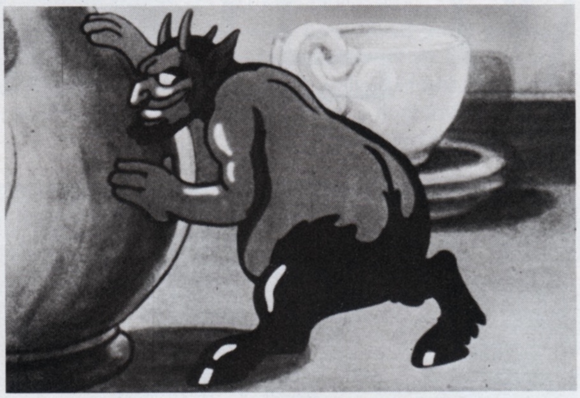




BIG BAD WOLF

"The Three Little Pigs" 1933

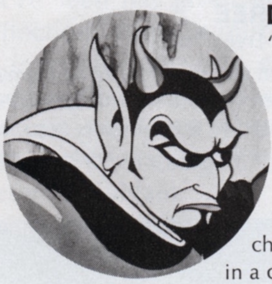
Pete may be the oldest Disney villain, but the Big Bad Wolf certainly is one of the most famous. In fact, his acting ability here was so good as to win him not only numerous roles in future cartoons, but also star billing in the 1934 release, "The Big Bad Wolf."



SATYR

"The China Shop" 1934

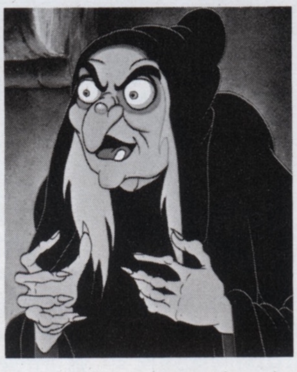
A rather unusual villain, this carryover from Greek mythology made his first and last appearance in this story of a girlfriend-stealing, china-smashing foe. From this point on, Disney villains tended to be a little more "regular."



DEVIL

"The Goddess Of Spring" 1934

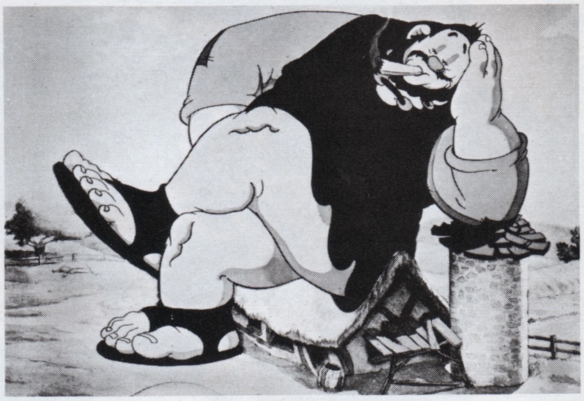
The "epitome of evil" didn't make much of an impression on either the Goddess or the viewer in this 1934 release on how spring was brought into the world, but all this would change when he "had his night" in a cartoon feature titled "Fantasia."



WITCH

"Snow White And The Seven Dwarfs" 1937

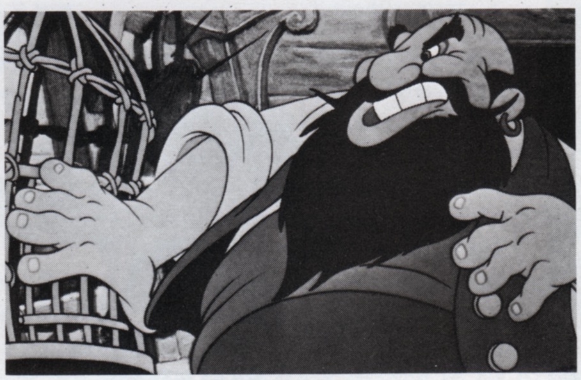
Disney's most famous and terrifying witch made her debut in this Academy Award winning story about a jealous queen who turns into a witch and offers her stepdaughter a poisoned apple. The witch ultimately fails, but not until after she's given the Seven Dwarfs and children all over the world a healthy scare or two.



GIANT

"Brave Little Tailor" 1938

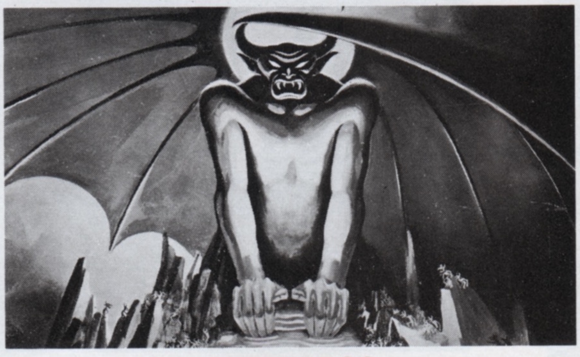
A "heavy" in the literal sense of the word, the giant first appeared as a Disney villain in this 1938 story about a tailor (Mickey Mouse) who rids a kingdom of a giant. The giant would get another chance at Mickey, though, in the 1947 cartoon feature, "Fun And Fancy Free."



STROMBOLI

"Pinocchio" 1940

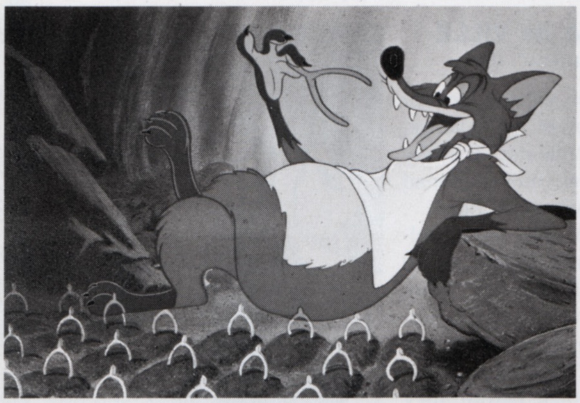
Although Pinocchio's foes came in many shapes and sizes in this tale of a puppet who becomes a real boy, Stromboli alone was guilty of evil with intent. Gideon, Foulfellow, and Lampwick were more impish than anything else, and Monstro The Whale was really only being himself.



CHERNABOG

"Fantasia" 1940

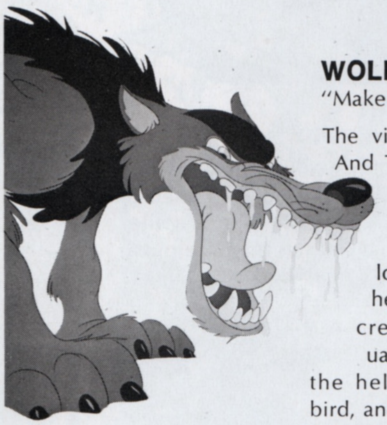
If it's at all possible to animate pure evil, then it was done to perfection in the "Night On Bald Mountain" sequence from "Fantasia" wherein Chernabog, Lord of Evil and Death, was depicted as ruling the earth. His reign was short-lived, though. He and his fellow fiends were driven into the darkness as morning approached to the music of "Ave Maria."



FOX

"Chicken Little" 1943

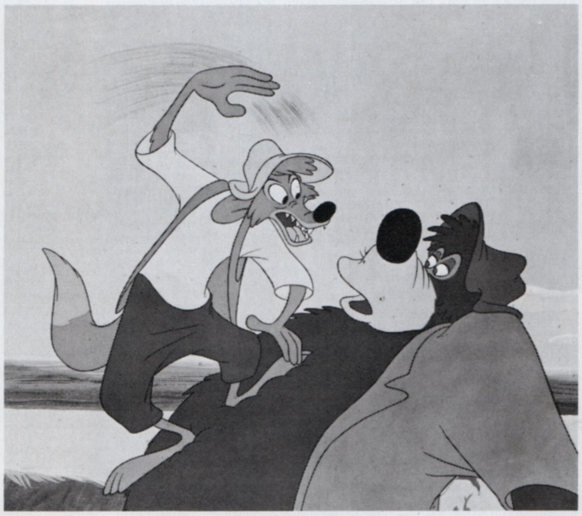
It's rare that a villain ever wins out, but such was the case in this story of a fox who fools Chicken Little into thinking he's a born leader and talks him into leading the other chickens into a cave, where they are devoured. (The fox, a symbol of dictatorship, was allowed to win in this propaganda film to dramatize the results of gullibility.)



WOLF

"Make Mine Music" 1946

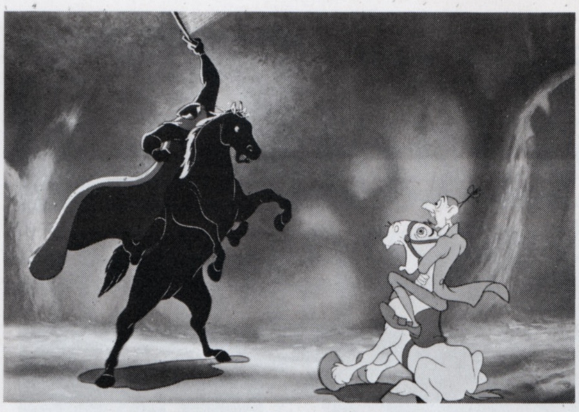
The villain in the "Peter And The Wolf" segment of this release was one of the most sinister-looking, four-legged heavies Disney ever created. Peter eventually caught him, with the help of a duck, cat, bird, and group of hunters.



BR'ERS FOX AND BEAR

"Song Of The South" 1946

A figment of Uncle Remus's imagination, Br'er Fox and Br'er Bear were really more ludicrous than evil, although their run-ins with Br'er Rabbit in the stories "Running Away," "Tar Baby," and "Laughing Place" might have made the viewer think otherwise.



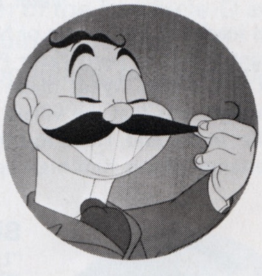
HEADLESS HORSEMAN

"The Adventures Of Ichabod And Mr. Toad" 1949

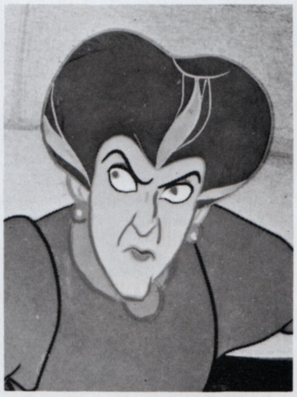
Angered that schoolteacher Ichabod Crane seemed to have won the favor of town beauty Katrina, Brom Bones, a good-natured, boisterous fellow, told Ichabod the hair-raising story of the headless horseman, who, by some strange coincidence, appeared that very night to scare Ichabod away. Villain? Or just a prankish Brom Bones? Neither Ichabod nor the audience watching "The Legend Of Sleepy Hollow" segment of this 1949 release ever found out.

WINKIE

"The Adventures Of Ichabod And Mr. Toad" 1949



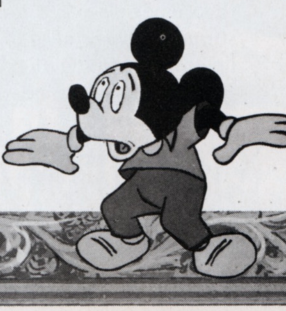
Probably the least remembered of the Disney feature cartoon villains, Winkie played an important role in the story of Mr. Toad's reckless mania for motorcars. Winkie and his pack of weasels eventually lost out in "The Wind In The Willows" segment from this release, but not before they had a chance to enjoy and almost destroy the conveniences of Toad Hall.

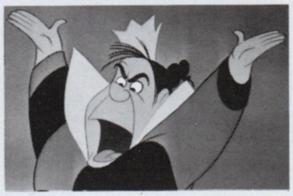


CINDERELLA'S STEPMOTHER

"Cinderella" 1950

Best remembered for her cruel treatment of her stepdaughter and her piercing stare, Cinderella's stepmother was outwitted in the end, thanks to the help of two dedicated mice and a fairy godmother. Like many of Disney's feature cartoon villains, her debut as a performer so associated her with the cartoon she first appeared in that she was never asked to perform again.

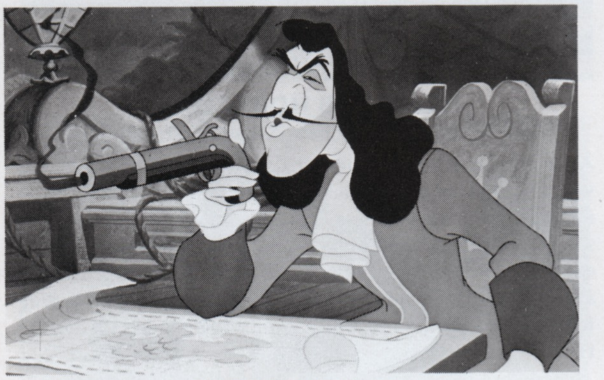




QUEEN OF HEARTS

"Alice in Wonderland" 1951

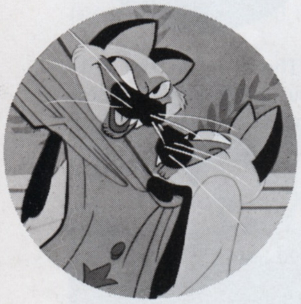
Although most villains are remembered for their characters and personalities (or lack of same), the Queen of Hearts probably is best remembered for her line, "Off with her head!" It was a wasted command, though, since Alice awoke from her dream before it could be carried out.



CAPTAIN HOOK

"Peter Pan" 1953

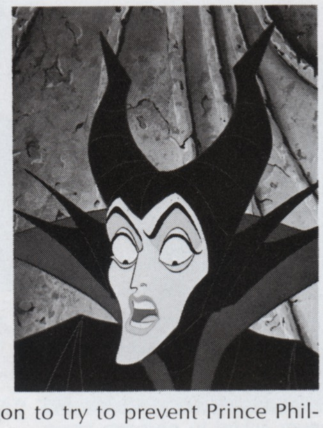
As leader of the pirates of Never Land, Hook posed a constant threat to hero Peter Pan, which is the rightful duty of any villain. What made this cartoon feature unusual, though, was that the villain had a villain: a hungry crocodile. In the end, Hook lost the battle on both fronts, which certainly places him high up on the list of all-time losers.



SI & AM

"Lady And The Tramp" 1955

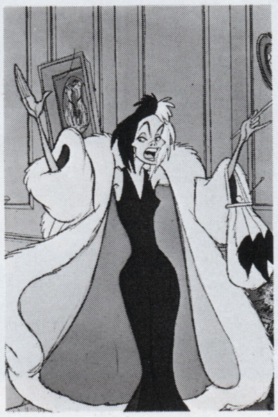
As in the case of Monstro The Whale, the rat who threatened the life of a baby in this 1955 release was not so much a villain as it was a natural pest. Villain honors go to Si and Am, the two mischievious, house-wrecking Siamese cats who brought about the muzzling of Lady.



MALEFICENT

"Sleeping Beauty" 1959

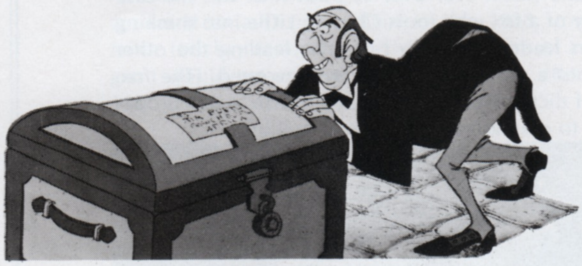
Of all the villains Disney created since the witch in "Snow White And The Seven Dwarfs," none is as sinister or as powerful as the wicked witch, Maleficent. So awesome were her powers in this 1959 release that she was able to turn herself into a monstrous, fire-breathing dragon to try to prevent Prince Phillip from reaching the beautiful Princess Aurora. But her powers proved to be no match for the virtue and sword of the Prince.



CRUELLA de VILLE

"101 Dalmatians" 1961

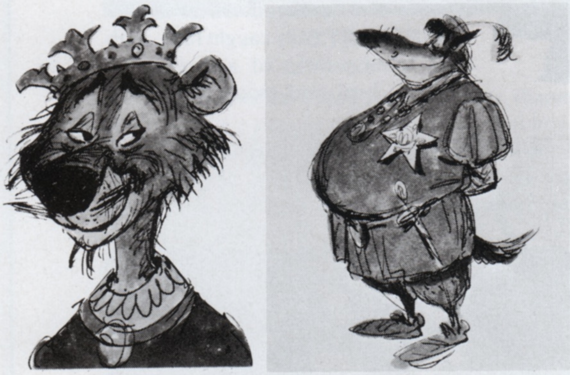
What most villains do for money, power, or revenge, Cruella de Ville did for a very unusual coat: one fashioned from 101 dalmation hides. Her dream was never fulfilled, though, thanks to all the dogs in London, who, being alerted to the situation by the mysterious "Twilight Bark," freed the imprisoned puppies before they could be turned into coat fur.



EDGAR

"The Aristocats" 1970

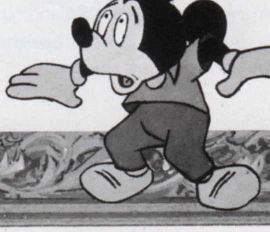
Knowing that Madame Bonfamille's wealth reverted to him if misfortune befell her cats, Edgar the butler plotted to dispose of the heirs apparent. With the help of O'Malley and his alley-cat gang, though, the plot was twisted around, and Edgar wound up in a trunk bound for Timbuktu.



PRINCE JOHN & THE SHERIFF

"Robin Hood" 1973

Walt Disney Productions' newest animated culprits are scheduled to make their debut in 1973 in the new feature-length cartoon, "Robin Hood." A scrawny lion has been asked to play the part of Prince John, King Richard the Lionhearted's treacherous brother who conspires to bring himself to power while the King is away leading a crusade to the Holy Land, and a slow-witted wolf has agreed to play the part of the sheriff of Nottingham, the "lawman" who upholds the injustices of the Prince. And judging by their looks and the roles they're going to play, there can be little doubt that they will add significantly to the tradition begun 45 years ago by a very good actor named Pete.



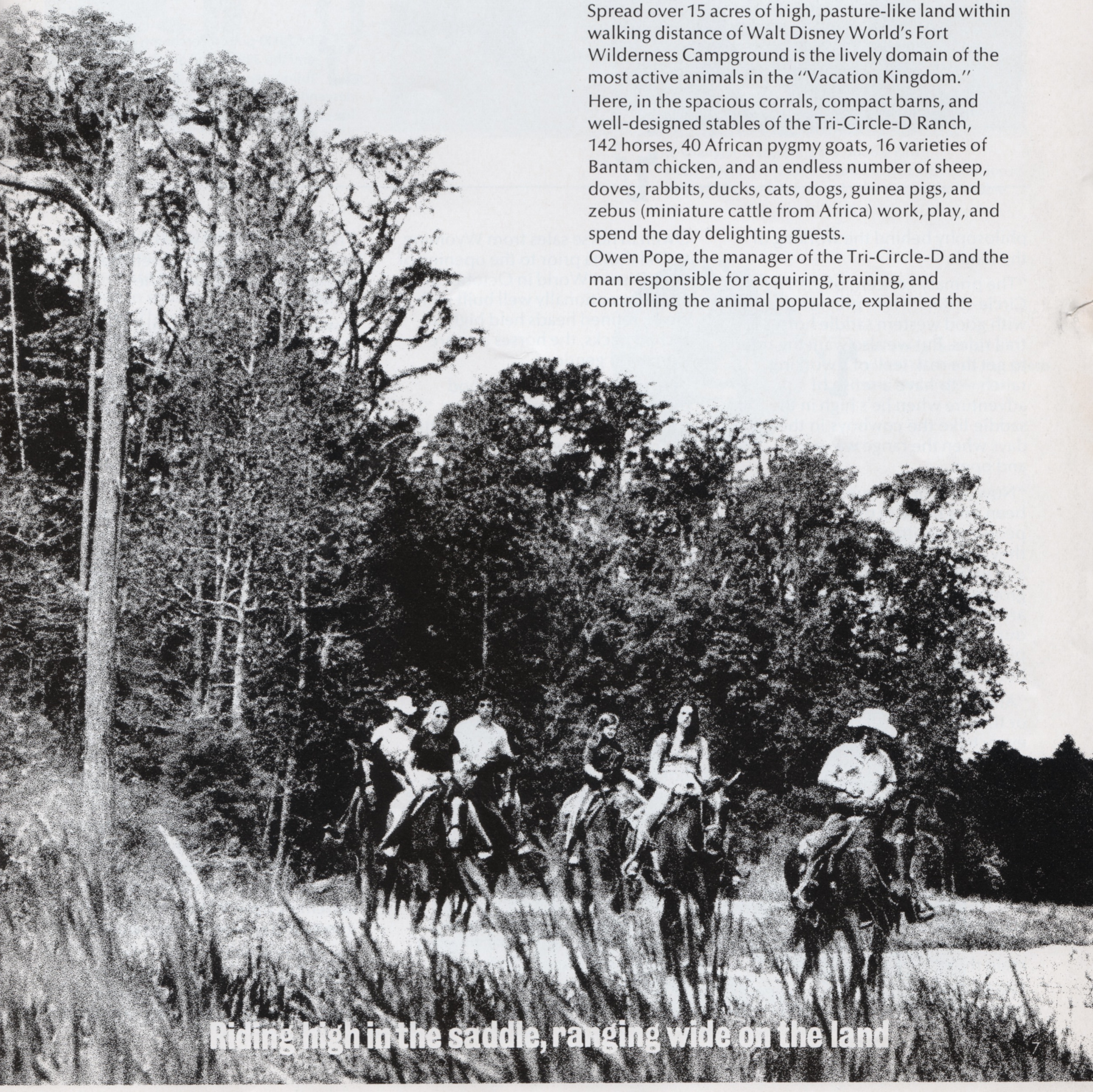
WALT DISNEY WORLD'S

TRI-CIRCLE-D RANCH

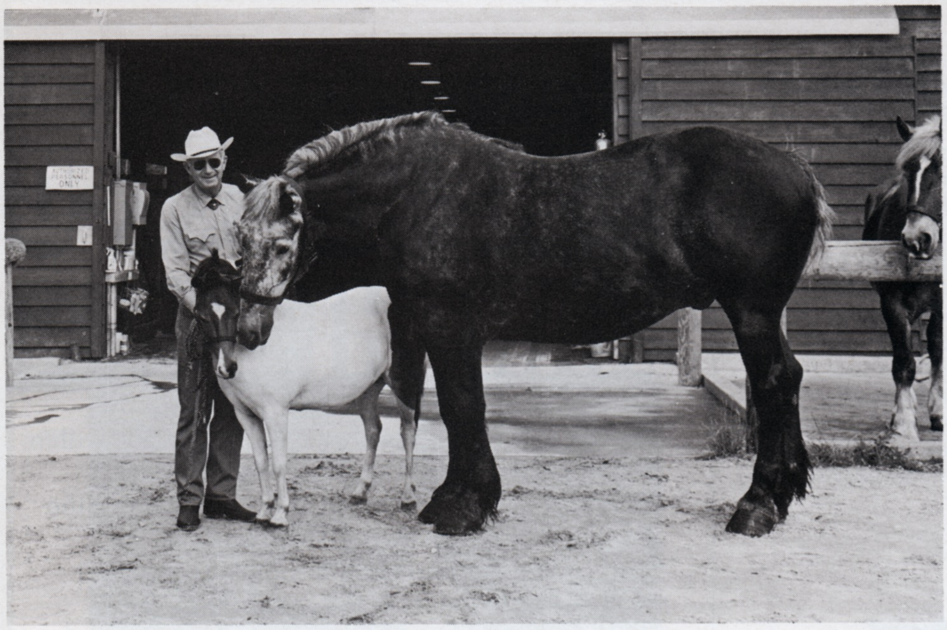
Spread over 15 acres of high, pasture-like land within walking distance of Walt Disney World's Fort Wilderness Campground is the lively domain of the most active animals in the "Vacation Kingdom."

Here, in the spacious corrals, compact barns, and well-designed stables of the Tri-Circle-D Ranch, 142 horses, 40 African pygmy goats, 16 varieties of Bantam chicken, and an endless number of sheep, doves, rabbits, ducks, cats, dogs, guinea pigs, and zebus (miniature cattle from Africa) work, play, and spend the day delighting guests.

Owen Pope, the manager of the Tri-Circle-D and the man responsible for acquiring, training, and controlling the animal populace, explained the



Riding high in the saddle, ranging wide on the land



The 2,000-pound Percheron draft horse and the 300-pound Shetland pony are full-grown geldings. Both breeds are descendants of a common ancestor — the fox-sized *Eohippus* which existed 60 million years ago.

philosophy behind the working of the ranch.

"The primary concern of the Tri-Circle-D Ranch is to provide guests with good western saddle horses for trail rides. But we also want the rider to get the real 'feel' of a working ranch — to have a sense of adventure when he's high in the saddle like the cowboys in the old days when the range was wide and open.

"Now, a lot of our guests have never been on a horse in their lives. A lot of people are a little anxious. But if they have a chance to walk around and watch the horses being fed and groomed, if they see the colts frisking around in the corrals and listen to our ranchhands talking to the horses, playing with them, then they see the horse in a different light.

"Another thing," Owen said, "two or three of our cowboys go along on every trail ride. They explain things for the new rider — how to sit his saddle, how to grip with his knees, how to guide with the reins, and, generally, how to understand his horse. The ride lasts about 75 minutes, but if anyone gets tired or gets a sore muscle, he can dismount and rest. There's no hurry, no time schedule to be met. We want the rider to have a good time — that's the main thing."

The 54 saddle horses were chosen from among 1,000 prospects seen by Owen in horse sales from Wyoming to Oklahoma prior to the opening of Walt Disney World in October of 1971. Exceptionally well built with clean, refined heads held high on arched necks, the horses also are extremely gentle.

"We wanted horses with good dispositions," explained Owen. "I spent from three to four days getting to know both the horse and his owner before I even considered him for the Tri-Circle-D. We wanted strong, spirited horses that looked good, but we also wanted horses that would take easy to the beginning rider."

As they carry riders on meandering trails through tropical wilderness and past lakes peaked with colorful sails, the horses seem to enjoy the scenery as much as do their passengers. The well-known "dash for home at journey's end" experienced by riders at public stables never happens. Instead, the horses follow the trail master at a steady pace, alert, responsive to the sights and sounds around them, and in no hurry to get home.

"We don't overwork our horses," said Owen, "and we treat them well. All of our horses get bathed and groomed every day, get plenty of fresh water, and eat good, fragrant hay shipped in specially from California."

Part of the fun for the visitor to the Tri-Circle-D Ranch who doesn't want to ride is watching how well the animals are cared for by the ranchhands.

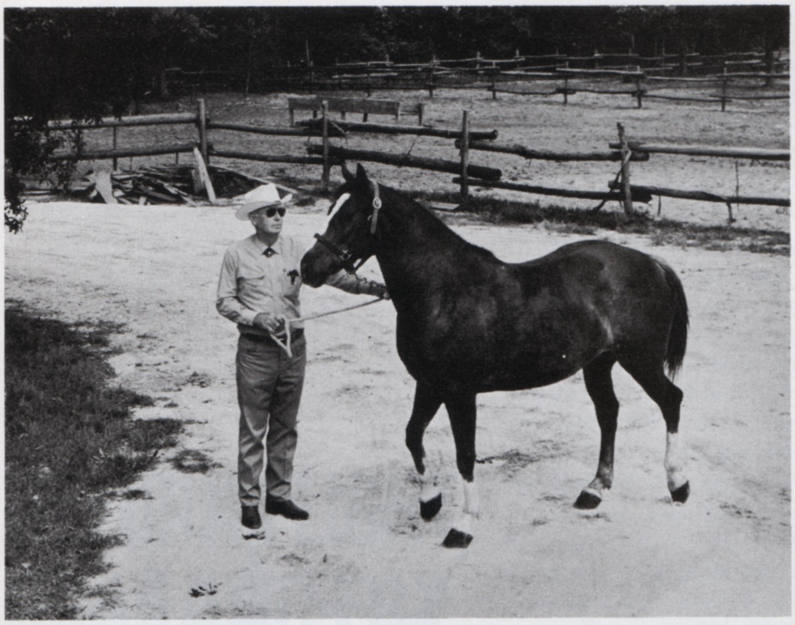
A working blacksmith is always on duty, and, with 142 charges whose delicate hoofs need constant protection, he is usually shoeing in an open shed where guests may watch and ask questions.

Or guests can watch the huge Belgians, Percherons, and Clydesdales — some weighing more than 2,000 pounds and standing over 18 hands high (6 feet) — docilely accepting a bath and a rubdown after a four-hour workday pulling the streetcars on Main Street in the Magic Kingdom theme park.

Although visitors are not allowed inside the 40-stall horse barn, where constant traffic makes peering risky, they can observe the horses in safety from the outside, as all of the stalls open into the sunshine.

Many of the horses, and all of the rugged Shetland ponies, graze and laze in outside corrals, where cowboys are in constant attendance, grooming them, feeding them, and checking them for ailments. All of the cowboys, unless they are extremely busy, enjoy visiting with guests and answering their questions.

For children who are too small to enjoy the western saddle horses, there is a Shetland Pony Ride in a well-protected, 1,800-foot ring. Each



Owen Pope, manager of the Tri-Circle-D Ranch, checks one of the saddle horses before a trail ride.

The wrangler is adjusting the double cinch which keeps the saddle secure. If the cinch is too loose or too tight, both horse and rider are uncomfortable.

child is given the opportunity to control his own pony, as the Shetlands are not on a wheel (attached to spokes which go round in a circle). The ride lasts approximately 15 minutes and is very safe, with alert cowboys in close proximity of every tiny horseman.

Children also can feed and play with the tame animals in the Petting Farm. Here, inside spacious corrals, African pygmy goats, sheep, rabbits, Bantam chickens, ducks, doves, zebus, and other domesticated farm animals amiably accept the attentions of small guests while their parents enjoy the trail ride.

Guests of the Tri-Circle-D Ranch are encouraged to feel at home and to spend as much time as they wish wandering around the grounds.

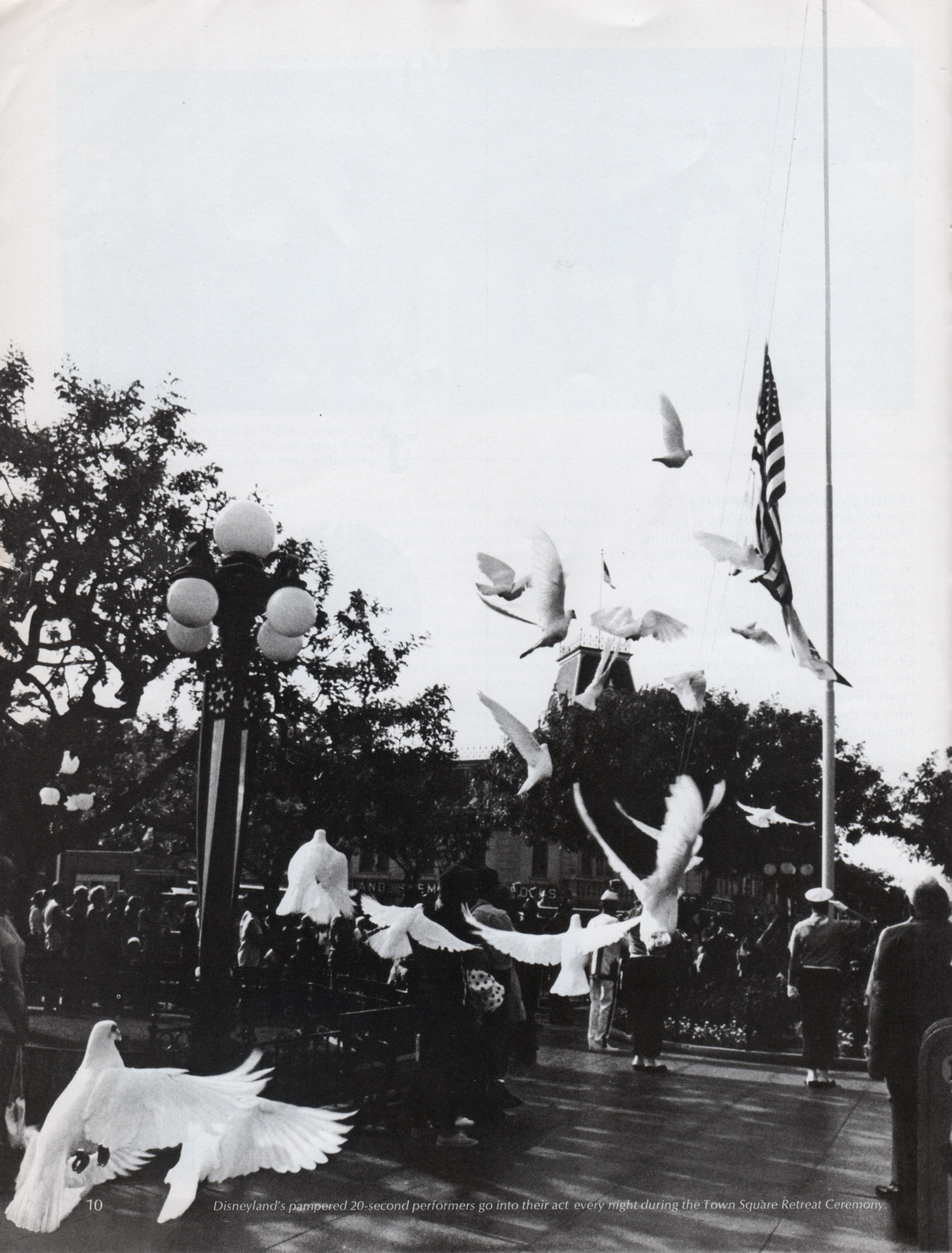
"We want people to feel free to range as far and as wide as they wish — just so long as they observe the signs telling them which areas are not safe for visitors," explained Owen.

"No one should feel he has to ride just to visit the Tri-Circle-D. We have plenty of shade areas and benches for people who just want to rest and watch the animals. It's a friendly place — everybody is welcome."

Whether guests wish to ride, observe the animals at work and at play, or just wander the "range," a visit to the Tri-Circle-D Ranch is a rewarding experience.

The Petting Farm has a variety of animals that guests may feed and play with.

A young cowboy sits his saddle well on the Shetland Pony Ride.



Disneyland's pampered 20-second performers go into their act every night during the Town Square Retreat Ceremony.

RETURN FLIGHT, GUARANTEED?

Disneyland's homing pigeons. Twenty seconds worth of mystery everyday.

Someone once said that trying to "lose" a homing pigeon is somewhat akin to trying to throw away a boomerang. Maybe so. But at least boomerangs come back the same day.

Take the case of pigeon fancier Frank S. Wellman. In 1939, he entered one of his finest homers in a 100-mile race from Cleveland, Ohio. Since a contest of this type usually takes a good racing homer only a few hours to complete, he rushed home to await the bird's return. He needn't have rushed, though. The bird didn't return until 1948, some nine years later, losing the race but making quite a few record books for being the first bird to be that last in the history of pigeon racing.

Disneyland, too, keeps a loft of racing pigeons, although their 20-second flight from Town Square to the backstage area of Disneyland could hardly be called a race.

Every afternoon at 4:45, some 240 of Disneyland's 500 white homers participate in the flag retreat ceremony held in Town Square. As the flag is lowered to the stirring sounds of the National Anthem, the birds — symbolic of doves of peace — are released by trainer Jess Rubio to make their dramatic flight over Disneyland on the way to their loft.

"We've only had one pigeon lose her way," says Jess, "which is pretty hard for a pigeon to do when you consider that the loft is less than half a minute away. She ended up in San Juan Capistrano, some 35 miles south of Disneyland. Why she ended up there is a real mystery, especially since she was born and raised right here in our own lofts."

Mysteries and pigeons seem to make good loftfellows, though. There is hardly a book written on pigeons or pigeon racing that doesn't contain at least one example of some mysterious action on the part of these feathered wonders. And certainly one of the most amazing of these is the story of the female pigeon sold to an engineer in Venezuela.

It seems that back in 1930, a pigeon fancier in Long Island, New York, sold one of his prize females to another fancier in Caracas, Venezuela for breeding purposes. In May of that same year just shortly after her arrival, she escaped and never returned. But even though she never found her way back to her new home, she still was considered to be one of the best homers around. And for good reason. Sixteen months after her disappearance in Venezuela, she showed up at her old loft in Long Island, some 3,000 miles away!

How she ever was able to find her way back to her old loft from such a distance (it's unusual to find a pigeon who can "home" accurately from a distance of even 1,000 miles) is one of the many pigeon mysteries yet to be solved.

An even more perplexing mystery is the bird's homing ability itself. Even though numerous theories have been proposed, including those crediting common "bird" instinct, the bird's sense of smell, keen eyesight, memory, or the influence of the sun or the earth's magnetic fields, none seems to answer the question completely. The mystery of the pigeon's homing ability remains unsolved.

"Pigeons might be born with an innate ability to find their way home," comments Jess, "but it's far from a perfect ability. If you were to let a pigeon loose before you oriented her to her surroundings, there is a good chance she would never return. Pigeons have to be trained."

The training period for pigeons at Disneyland begins within six or eight weeks after they are hatched. The young birds or "squabs," as they are called, are first placed in a training cage on top of their loft, where they become familiar with their surroundings. Once the've come to recognize their "home," they are taken to a meadow not far from their loft for their first flight.

"The key to training pigeons is to take it one short flight at a time," continues Jess. "For instance, once they're used to flying to their loft from the meadow, then I let them fly from Pepsi-Cola's Golden Horseshoe in Frontierland, then from the backstage area of New Orleans Square, and finally from the Town Square area during the flag retreat ceremony.

"True, the final flight isn't a long one, but without training there is still a chance the birds might get lost."

Patience, training, good breeding and feeding procedures. These are just a few of the many things necessary to ensure that Disneyland's feathered performers are ready for their performances in Town Square, performances that, over the years, have thrilled millions of guests, yet have lasted no more than 20 seconds — except for a certain solo performance in San Juan Capistrano.

"The key to training pigeons," comments trainer Jess Rubio, "is to take it one short flight at a time."

The Moving Poetry of Polynesia

Laka Danced, Pele Dreamed, And Aloha Spread Across The Pacific.

* * *

Visitors to the Polynesian Village Resort at Walt Disney World and guests at the Tahitian Terrace in Disneyland enjoy entertainment fit for a goddess — and a capricious, volatile, demanding goddess at that.

Kau'ihealani, who with her husband, Pono, organized and trained the 28 young dancers and musicians who perform the authentic dances of the islands of the South Seas in the Kau'i-Pono Polynesian Revue, explained the ancient poetry of the islanders which is the basis for the exciting dances of Samoa, Tonga, Tahiti, New Zealand, and Hawaii.

"The legends and history of Polynesia have always been passed from one generation to the next in the form of *meles* or chants accompanied by the 'acting' out of the story through the expression of the body.

"Funny stories, serious stories, village births, deaths, and marriages were 'danced' at luaus or feasts. For example, the migration of the Tahitians to Hawaii hundreds of years ago is told in the hula of the Tahitians called the *Hoe Ana*. The arms, the hands, and the swaying of the dancer's body tell of the voyage in large canoes across 2,200 miles of uncharted ocean.

"Even the origin of the hula itself is told in the legend of Pele, the fiery goddess who presently makes her home in the volcanic crater of Kilauea on the island of Hawaii.

"Pele, the poem goes, was very *huhu* — angry. Even the soothing drums of the frightened natives couldn't stop Pele from hissing steam, scorching the heavens with fire, and making the mountains tremble. But Laka, Pele's younger sister, was moved by the rhythm of the drums. Swaying her hips and moving her arms, she so enchanted the fiery Pele that the goddess dreamed. And, in her dreams, she followed the dancing Laka from island to island.

"The people were so grateful for Laka's *aloha,* which in its broadest sense means generosity of spirit, that they called her dance the hula and made her the goddess of the dance."

Kau'i, whose grandmother was Hawaiian, was "shown" the stories of Polynesia almost before she was able to speak. By the time she was seven years old, she was telling the stories herself at luaus.

"There are literally hundreds of hulas, which is not hard to understand if you consider the hula as a form of storytelling. At the coronation of King Kalakaua in 1873, 262 types of hulas were danced in joyful celebration.

"I began to take a serious interest in the poetry of Polynesia almost 20 years ago. The authentic dances of the islands are really so much more exciting than some of the commercial things you see in Hollywood films and nightclubs.

"I studied the dances of Samoa, Tahiti, Tonga, Hawaii, and the Maori dances of New Zealand. My teachers were always from the islands where the dances are still performed and knew the legends and traditions 'told' in each dance. I taught, and I learned.

Batons of fire are used by Samoan dancers in one of the most exciting numbers of the Polynesian Revue.

Lauwaeomakana, the lead dancer of the Kau'i-Pono Polynesian Revue, not only performs the dances of Tahiti and Hawaii but is one of the few women capable of executing the difficult Samoan Knife Dance.

The instruments of Polynesian dances range from tapa-covered drums to whirling uli-ulis (feathered gourds) and rhythmic, clacking puilis (bamboo sticks).

Many of my teachers were from Church College on the island of Oahu in Hawaii.''

The Mormon Church College is unique in that its teachers actively seek students from all the islands of Polynesia and offer interested youngsters scholarships. For many of the young Samoans, Tongans, and Maoris, it is the first time they have lived anywhere except in their native islands. They also are given the opportunity to work at the Morman sponsored Polynesian Cultural Center, a man-made Microworld of all the villages and cultures of the South Sea Islands.

''When Pono and I learned that the Disney organization was looking for a company of Polynesian artists to perform at Walt Disney World in 1971, we decided to put together a show that would be both authentic and exciting.

''It was natural that we would select some of our young dancers and musicians from among the students at Church College. We wanted the best performers, of course, but we also wanted eager, happy, young people who would best express the spirit of *aloha* — generosity, joy, and good will toward everyone.

''I believe our group of artists is unique among most Polynesian companies. Each performer is familiar not only with the culture and tradition of his own islands but with the other islands of the South Seas as well. We have learned from each other, and, because of our enthusiasm and pride in our heritage, we hope to give our audiences at Walt Disney World and Disneyland the very best of Polynesia.''

The Kau'i-Pono company has more than 100 dances in their repertory. At Walt Disney World, they appear three times nightly in the elegant Papeete Bay Verandah restaurant and, when the weather permits, they entertain at evening luaus on the beaches of the Polynesian Village Resort. At Disneyland, members of the company appear at the Tahitian Terrace in Adventureland during the summer season and during the Christmas holidays.

''We are what I like to call 'working players','' Kau'i said, with a twinkle in her eyes. ''We work while we play, and we play while we work — you might say it's an old Polynesian custom.

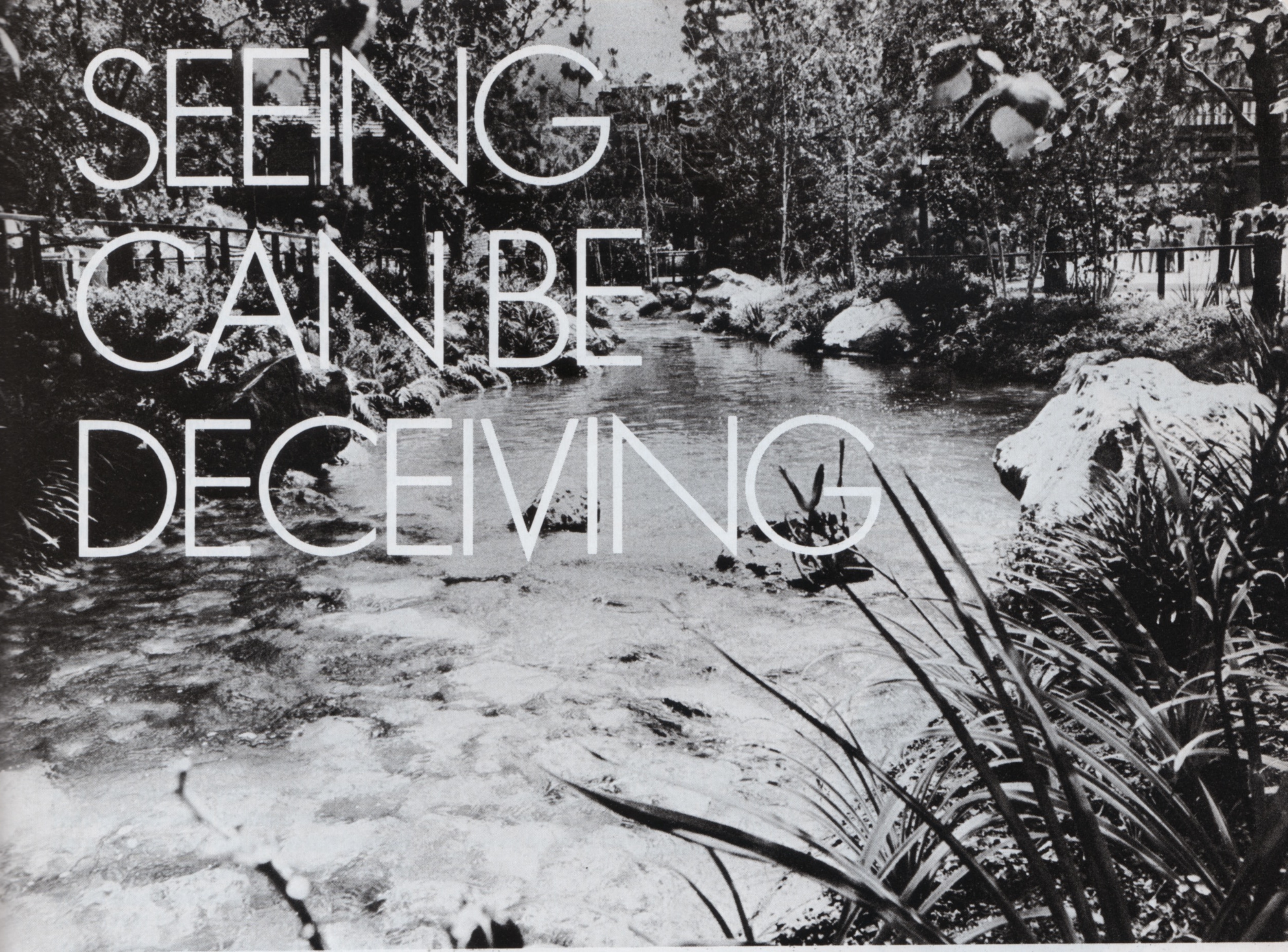
Kau'ihealani shows the dancers of her troupe how to strip the ti leaf for ''grass skirts.'' Fresh leaves from Hawaii must be fashioned into skirts every two to three weeks.

''But, seriously, there is a great feeling of *aloha* among us — a big feeling of warmth, of affection, joy, of great love. Hours are spent making authentic costumes, but no one complains. For example, our ti-leaf skirts must be replaced with new ti leaves from Hawaii every two weeks. It takes 50 leaves and one person two hours to make one skirt. The men string kukui nuts for necklaces, which must be replaced regularly. Hundreds of shells must be sewn on skirts and elaborate headdresses. But always there is *aloha nui,* 'big' *aloha.*''

The group also spends long hours rehearsing, for graceful hands must be kept supple for the poetry of the hulas, legs and torsos must be kept lithe and strong for the energetic dances of Tahiti and Tonga, and every muscle of the body must be kept disciplined for the exacting skill required in the Samoan fire-knife dance. And always, there are new dances to be learned, new stories to be told.

''People ask us if we miss our islands, if we ever get homesick for our flowers, waterfalls, mountains, and rolling waves,'' Kau'i said. ''I tell them that we bring the islands with us, in our songs, in our dances, and especially in our spirit of *aloha* — the gift of the islands to all who enjoy life.''

SEEING CAN BE DECEIVING



Some of the rocks that are found in and along the stream that winds through Disneyland's new Bear Country are real, and some are not. Can you tell which is which?

At Disneyland and Walt Disney World, things aren't always what they appear to be. Rocks aren't always rocks. Wooden flower boxes aren't always wooden. And tree houses aren't always in real trees. But they appear to be, which is the direct result of the very special magic performed daily in Disneyland's and Walt Disney World's staff shops.

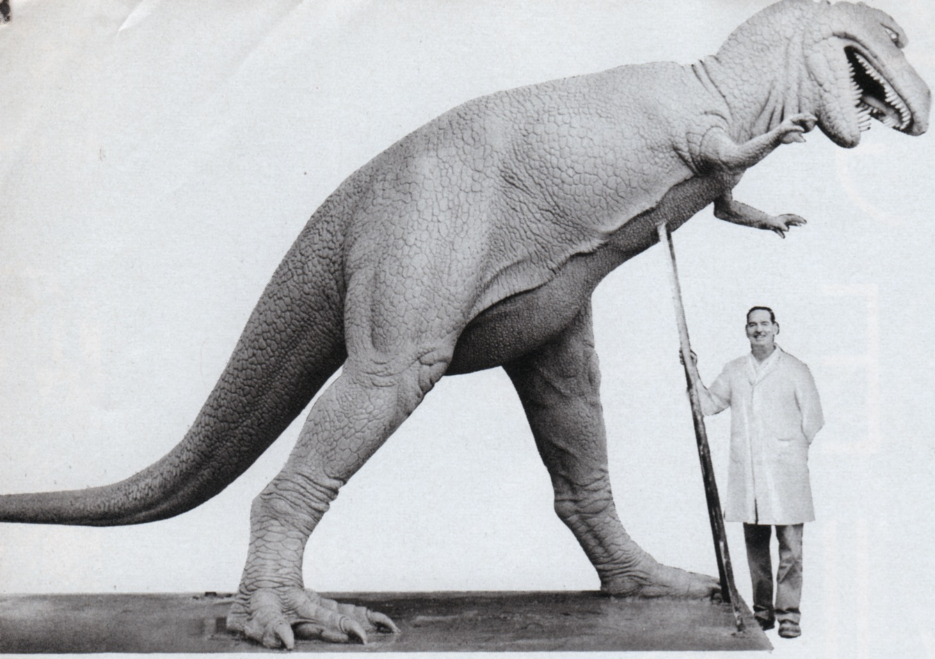
Staff shops, although one would never guess from their titles, specialize in making the artificial look real. Their artists and craftsmen, equipped with such props as plaster, cement, steel, wood, plastic, and fiberglass, work feats of magic that sometimes fool even the most careful observer.

"There are many places in Disneyland and Walt Disney World where the artificial comes in much handier than the real," says Ed Winger, Buildings Manager in Disneyland's Maintenance Division. "For example, if we had to use real trees for the tree houses in Disneyland's and Walt Disney World's Adventurelands, we would have had to either transplant full-grown ones, which easily could have weighed well over 15 tons apiece, or grow new ones, which would have taken us a few hundred years. And even if we had, the real trees wouldn't have been as strong or as safe as the 'trees' made of fiberglass and steel.

"As for rocks and flower boxes, fiberglass rocks are much easier to move about, and flower boxes that don't rot out require less maintenance and look better longer."

In addition to trees, rocks, and flower boxes, staff shops also are responsible for making and maintaining all the animals in the Jungle River Cruise attractions, all the birds in the Enchanted Tiki Room and "Tropical Serenade," all the fiberglass boats, all the drinking fountain covers, all the Disney character costumes, and a wide variety of other things. While doing so, they work hand in hand with WED, the design and "imagineering" firm of Walt Disney Productions.

"WED actually designs the articles, and we build them," continues Ed. "Take the Seven Dwarfs' costumes, for instance. When WED decided to redesign the costumes, their sculptors sent us small clay models of the Dwarfs that outlined in detail the way they wanted the characters to look. Using the WED models as guides, our sculptors then sculpted full-size clay models from which we took a mold. Once we had used the molds to make the shape of the characters, the char-



"Rex" before he was cast in fiberglass. Over 15,000 lbs. of prehistoric monster.

"There are many places in Disneyland and Walt Disney World where the artificial comes in much handier than the real," comments Ed Winger.

WED designs the models of the Disney characters, and the staff shop "brings them to life."

acters were sent to the paint shop for painting and wardrobe for costuming. They were then ready to entertain guests in the Park."

Located in the backstage area, Disneyland's staff shop employs some 45 model makers, sculptors, laborers, hod carriers, plasterers, shop hands, stone masons, and brick masons, although during peak periods these numbers can increase significantly.

"Certainly the busiest we've been recently was when we were preparing for the opening of Walt Disney World," says Ed. "We began our work in January, 1970, for the grand opening in October, 1971, and during those 22 months we managed to turn out well over 1,500 different items, including, among other things, a wide variety of jungle animals, two keel boats, six canoes, 600 cigarette urns, 500 crowd control stanchions, 60 drinking fountain covers, 50 ticket boxes, numerous fiberglass logs, both with and without bark, and over 70 different Disney character costumes.

"Needless to say, things were a little hectic around here during that period, but we made the deadline. By the time of the grand opening on October 1, everything was set and ready to go."

One of the most interesting challenges faced by the staff shop while preparing for the opening of the "Vacation Kingdom of the World" in Florida was making the turn-of-the-century streetlamps that now line Main Street, U.S.A. in Walt Disney World's Magic Kingdom theme park.

"You see, before Disneyland opened in 1955, Walt Disney went to a great deal of trouble to ensure that Disneyland's Main Street, U.S.A. be as authentic as possible," recalls Ed. "We even used original, old-fashioned cast-iron streetlamps to line the street, lamps which took us almost two years to find.

"He felt exactly the same way about the authenticity of Walt Disney World's Main Street, only the streetlamp problem there was much harder to solve. For one thing, authentic turn-of-the-century streetlamps were almost nonexistent, at least at the time and in the quantity we needed them. We also discovered with our experience at Disneyland that cast-iron lamps don't hold up very well. They tend to crack rather easily if bumped or banged around, and they're difficult to repair.

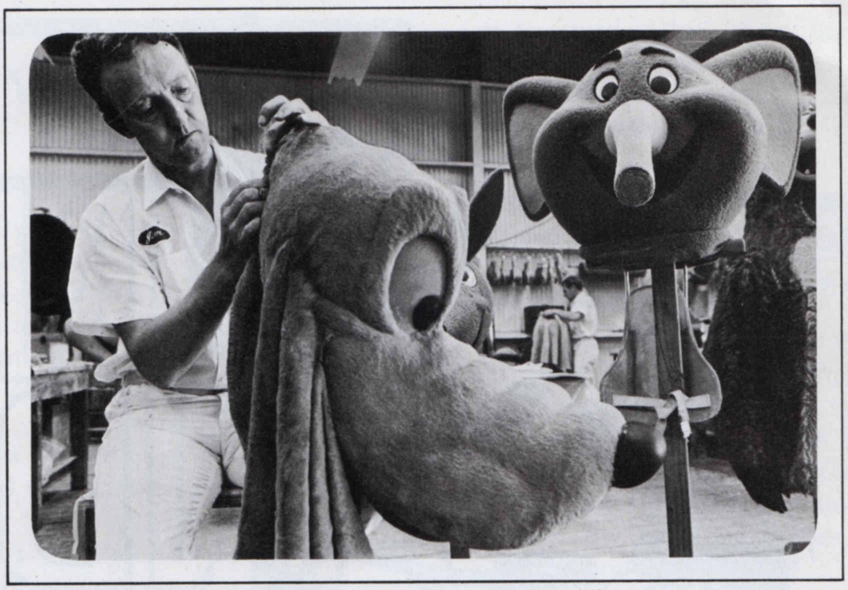
"So to avoid these problems, we made molds of the streetlamps at Disneyland and used these molds to create fiberglass streetlamps for the Magic Kingdom theme park in Florida. It took quite a bit of time and patience, since over 80 lamps were required, but at least we didn't have to worry about replacing the irreplaceable. Now, if a streetlamp gets damaged at Disneyland or Walt Disney World, we just pull out the mold and make another lamp."

If streetlamps were one of the most interesting challenges the staff shop faced over the years, then certainly the Tyrannosaurus Rex featured in Disneyland's Primeval World attraction was one of the biggest.

Originally designed for use at the New York World's Fair, "Rex" was only two feet long when he arrived as a clay model from WED. Using the WED model as a guide, the staff shop then spent the next two-and-a-half months turning 20 gallons of shellac, 1,500 lbs. of steel, 6,000 lbs. of plaster, and 8,000 lbs. of clay into an 18-foot long prehistoric monster that, when cast in fiberglass, would weigh a trim 3,000 lbs.

"We had to cast 'Rex' in fiberglass," Ed says, "otherwise he would have weighed well over 15,000 lbs., which would have made it extremely difficult to truck him back and forth across the United States. Even at a ton and a half, he was a pretty imposing sight."

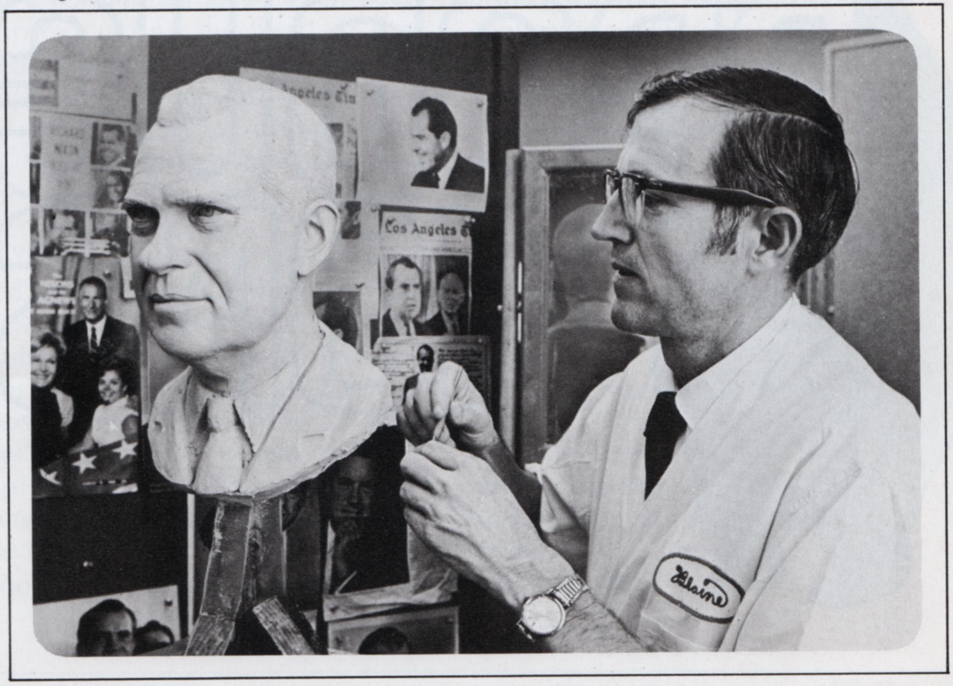
Since Disneyland's staff shop opened in 1954, its artists and craftsmen have worked on well over 5,000 different projects, ranging in complexity from rocks and flower boxes to trees and prehistoric monsters. And even though their magic is in evidence almost anywhere one looks in Disneyland and Walt Disney World, it often goes unnoticed. And that's just the way they want it.



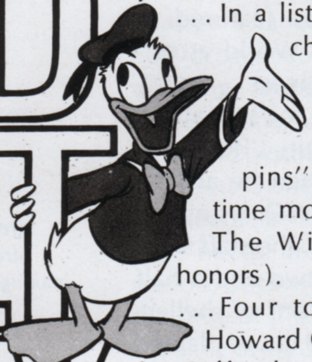
Due to weather conditions and numerous "love pats" from affectionate guests, Disney characters must be brought in periodically for a new coat of "fur."

Formerly cast in iron, many of the streetlamps that line Disneyland's Main Street, U.S.A. are now cast in fiberglass, making the once irreplaceable replaceable.

Staff shop projects originate at WED, the design and "imagineering" firm of Walt Disney Productions. Here, WED artist is seen sculpting the bust of President Nixon that was used as a guide by staff shop artists in making the figure for "The Hall of Presidents" attraction at Walt Disney World.



IN AND AROUND WALT DISNEY PRODUCTIONS



Movies

. . . The Studio's Special Photographic Effects Department, headed by Eustace Lycett, won an Academy Award for its work in "Bedknobs and Broomsticks," a musical fantasy which starred Angela Lansbury and David Tomlinson. "Bedknobs" also was nominated for Costume Design, Art Direction, Best Scoring Adaptation And Original Song Score, and Best Song ("The Age of Not Believing").

. . . In a listing of all-time box office champs published by "Variety," 40 percent of all Disney feature movies are listed. "Mary Poppins" is listed as the 10th all-time money-maker ("Gone With The Wind" holds first-place honors).

. . . Four top sports announcers—Howard Cosell, Bud Palmer, Frank Gifford, and Jim McKay—have been signed to play in "The World's Greatest Athlete," the Walt Disney Productions' comedy to be released soon. "Athlete," which also stars John Amos, Jan-Michael Vincent, Tim Conway, Roscoe Lee Brown, and Dayle Haddon, is the story of a junior Tarzan, raised in the jungle and trained by animals, who becomes the super sports champion of all time.

. . . Fred MacMurray, who finished his twelfth and final season with the "My Three Sons" TV series last season, has been signed for a starring role in the Studio's new comedy "Charlie and the Angel." Cloris Leachman, who was named Best Supporting Actress in the recent Oscar race for her portrayal in "The Last Picture Show," Kurt Russell, Harry Morgan, and Johnny Whitaker have also been signed.

. . . Work has been completed on "Snowball Express," the story of a

New York family who converts an old hotel into a modern ski lodge, with hilarious results. The picture is scheduled for Christmas release and stars Dean Jones, Nancy Olson, Harry Morgan, and Keenan Wynn.

. . . "The Mouse Factory," the Studio's prime time half-hour TV series, has been renewed by the NBC owned stations and will be widely syndicated in all markets with 26 new shows and 26 repeats beginning in September.

. . . A 21-year-old junior at New York University's School of Fine Arts, Barbara Greer, was the grand prize winner of a $2,500 Walt Disney Filmwriting Award. She also won ten weeks employment at the Disney Studios in Burbank, California, to work with producers and staff writers. This is the second year of the filmwriting awards which Disney established in its search for young talented writers to fill its particular film production needs among students enrolled in a degree program at a university.

Wonderful World of Disney

. . . Clu Gulager, Mariette Hartley, Mills Watson, James Callahan, Johnny Whitaker, and Scott Kolden have been signed to star in the contemporary mystery drama, "The Mystery in Dracula's Castle," which is scheduled for the 1972-73 season. The film-within-a-film format concerns a trio of youngsters who become embroiled with a gang of jewel thieves while making a home monster movie.

. . . Also slated for 1972-73 release is the 1890's western drama, "Big Enough," starring Earl Holliman and Strother Martin.

. . . Season opener for this 19th year of "The Wonderful World of Disney" television series will be "The Computer Wore Tennis Shoes," starring Kurt Russell.

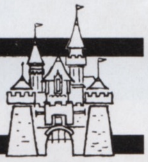
Walt Disney World

. . . Winnie the Pooh will be officially nominated as President of the "Little People's Party" at a giant convention planned for Walt Disney World on September 30 and October 1. In conjunction with Sears, Roebuck and Co., Walt Disney World will play host to a total of 50 state delegates and their families who will travel to the "Vacation Kingdom" to participate in Walt Disney World's first "political" convention. The delegates (all under seven years of age) will be chosen by drawings at Sears stores across the nation and will nominate Pooh for President in the forecourt of Cinderella Castle in the Magic Kingdom theme park. Following the nomination, Pooh and his running mate will ride down Main Street to the cheers of the guests on hand.

. . . Four major attractions have been added to Walt Disney World's Magic Kingdom theme park since the original 33 adventures opened last October. They include Monsanto's spectacular Circle-Vision 360 view of "America the Beautiful," an authentic space travel adventure called "Flight to the Moon," Eastern Airlines' attraction, "If You Had Wings," and a relaxing European Swan Boat journey circling the heart of the Magic Kingdom. In the final design stages is the Gulf Oil-sponsored "Walt Disney Story" attraction, which will trace the master showman's career through film, graphic displays, and mementos.

. . . Thirty-two-year-old John Mumford, a Project Administrator for Buena Vista Construction Company, a subsidiary of Walt Disney Productions, has been named a 1972 White House Fellow. He was one of 17 "Fellows" chosen from a field of 1,509 applicants from throughout the United States. Established in 1964, the White House Fellows program honors the nation's rising young leaders by affording them the opportunity of a year's service at the highest levels of the Federal Government. Mumford's fellowship will begin September 1.

Disneyland



. . . In conjunction with the "Winnie the Pooh for President Campaign," Disneyland is planning a special three-day salute to the Pooh during its "Winnie the Pooh Days," October 21, 22, and 23. The celebration will include special shows, parades, Pooh pictures, and autographs.

. . . Other special entertainment events to watch for this fall include: "Country Music Jubilee" on September 30, a full evening of listening and dancing fun featuring top names in country/western music throughout the Park; and Disneyland's "Thanksgiving Holiday Entertainment" from November 23 through the 26, featuring special name entertainers every night.

Music and Records

. . . Disneyland Records has created a new, colorful back-to-school store display featuring Jiminy Cricket and containing a selection of eight "learn by listening" educational record albums. The 12" 33⅓ rpm records carry a suggested retail price of $1.98 each and are designed to teach preschoolers and early grade pupils in an entertaining way. The records, which are available now in record stores everywhere, include "Fun With Music," "Acting Out The ABC's," "A Child's Introduction to Melody and the Instruments of the Orchestra," "Learning To Tell Time Is Fun," "Multiplication and Division," "Addition and Subtraction," "Rubber Duckie and Other Songs from Sesame Street," and "Songs from Sesame Street 2."

Walt Disney's MAGIC KINGDOM CLUB T.M.

TICKET INFORMATION FALL 1972

NATIONAL HEADQUARTERS: DISNEYLAND 1313 Harbor Blvd. Anaheim, Calif. 92803

Walt Disney World

PHONE: (305) 828-3333

SPECIAL MAGIC KEY TICKET BOOKS NOT AVAILABLE TO THE GENERAL PUBLIC

Includes use of WDW Transportation System (Monorails, ferryboats, and trams) for one day, "Magic Kingdom" Theme Park admission, and **ANY 7** attractions of your choice.

EFFECTIVE SEPT. 11, 1972

	Value	Box Office Price
ADULT	($10.05)	**$4.75**
JUNIOR (12 thru 17)	($ 9.05)	**$4.25**
CHILD (3 thru 11)	($ 6.85)	**$3.75**

Available ONLY to Magic Kingdom Club Members. Present Magic Kingdom Club card at main entrance box office.

REGULAR TICKET BOOKS AVAILABLE TO THE GENERAL PUBLIC

COUPON MAKE-UP

	A 10c	B 25c	C 50c	D 75c	E 90c	Admiss. Ticket	Trans. Ticket
7-Ride	(1)	(1)	(1)	(2)	(2)	(1)	(1)
11-Ride	(1)	(1)	(2)	(3)	(4)	(1)	(1)

7-RIDE TICKET BOOK	Value	Box Office Price
ADULT	($7.90)	**$4.95**
JUNIOR (12 thru 17)	($6.90)	**$4.50**
CHILD (3 thru 11)	($5.20)	**$3.95**

11-RIDE TICKET BOOK		
ADULT	($10.95)	**$5.95**
JUNIOR (12 thru 17)	($ 9.95)	**$5.50**
CHILD (3 thru 11)	($ 8.05)	**$4.95**

Disneyland

PHONE: (213) 626-8605 or (714) 533-4456
Extension 703

SPECIAL MAGIC KEY TICKET BOOKS NOT AVAILABLE TO THE GENERAL PUBLIC

Includes Admission and **ANY 10** Attractions of Your Choice

EFFECTIVE SEPT. 11, 1972

	Value	Box Office Price
ADULT	($12.00)	**$4.75**
JUNIOR (12 thru 17)	($11.40)	**$4.25**
CHILD (3 thru 11)	($ 8.65)	**$3.75**

Available ONLY to Magic Kingdom Club Members. Present Magic Kingdom Club card at main entrance box office.

REGULAR TICKET BOOKS AVAILABLE TO THE GENERAL PUBLIC

COUPON MAKE-UP

	A 10c	B 25c	C 40c	D 70c	E 85c	General Admission Ticket
10-Ride	(1)	(1)	(2)	(3)	(3)	(1)
15-Ride	(1)	(2)	(3)	(4)	(5)	(1)

10-RIDE TICKET BOOK	Value	Box Office Price
ADULT	($9.30)	**$4.95**
JUNIOR (12 thru 17)	($8.70)	**$4.45**
CHILD (3 thru 11)	($6.65)	**$3.95**

15-RIDE TICKET BOOK		
ADULT	($12.35)	**$5.95**
JUNIOR (12 thru 17)	($11.75)	**$5.45**
CHILD (3 thru 11)	($ 9.50)	**$4.95**

SPECIAL MAGIC KINGDOM CLUB PACKAGE PLAN FOR WALT DISNEY WORLD NOT AVAILABLE TO THE GENERAL PUBLIC

(Effective through December 31, 1972)

INCLUDES (PER PERSON):

. . . Accommodations for 2 nights at either the Contemporary or the Polynesian Village Theme Resort Hotels
. . . 3 days use of the Walt Disney World Transportation System (Monorails, ferryboats and trams)
. . . 3 Magic Kingdom Club "Walt Disney World Ticket Books"
. . . $15 allowance placed on hotel account that may be used to charge food, beverages, merchandise, recreational activities, golf and other hotel services. This allowance not applicable within the Magic Kingdom theme park.

PER-PERSON RATES	PRICE
ADULT (double occupancy)	**$57.20**
*JUNIOR (12 thru 17)	**$21.00**
*CHILD (3 thru 11)	**$19.50**
SINGLE OCCUPANCY	**$92.20**

*Occupying room with adults

Accommodations are resort-sized rooms designed to sleep up to four people comfortably.

For each room reserved, a minimum of two adult rates is required. A deposit of $35 per room will be requested upon confirmation. The balance is due 21 days prior to arrival. In the event of cancellation, full refund will be made if cancellation occurs more than 5 days prior to scheduled arrival.

ADDITIONAL NIGHTS

Additional nights are available at $35 per night. This rate applies for either single or double occupancy. There is no charge for children 17 years and under occupying room with adults.

Prices are subject to applicable taxes and change without notice.

SPECIAL NOTE

Advance reservations must include your MKC Chapter number, and card must be presented at time of hotel registration.

FOR RESERVATIONS:
Write Walt Disney World Hotel Reservations
Box 78, Lake Buena Vista, Florida 32830
or Phone: (305) 824-8000

ALL PRICES SUBJECT TO CHANGE WITHOUT NOTICE!

© 1972 Walt Disney Productions

Walt Disney World

OPERATING HOURS *

SEPTEMBER 1972

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1 OPEN 8-12	**2** OPEN 8-12
3 OPEN 8-12	**4** OPEN 9-9 Labor Day	**5** OPEN 9-7	**6** OPEN 9-7	**7** OPEN 9-7	**8** OPEN 9-7	**9** OPEN 9-7
10 OPEN 9-7	**11** OPEN 9-7	**12** OPEN 9-7	**13** OPEN 9-7	**14** OPEN 9-7	**15** OPEN 9-7	**16** OPEN 9-7
17 OPEN 9-7	**18** OPEN 9-7	**19** OPEN 9-7	**20** OPEN 9-7	**21** OPEN 9-7	**22** OPEN 9-7	**23** OPEN 9-7
24 OPEN 9-7	**25** OPEN 9-7	**26** OPEN 9-7	**27** OPEN 9-7	**28** OPEN 9-7	**29** OPEN 9-7	**30** OPEN 9-7

OCTOBER 1972

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 OPEN 10-6	**2** OPEN 10-6	**3** OPEN 10-6	**4** OPEN 10-6	**5** OPEN 10-6	**6** OPEN 10-6	**7** OPEN 10-6
8 OPEN 10-6	**9** OPEN 10-6	**10** OPEN 10-6	**11** OPEN 10-6	**12** OPEN 10-6	**13** OPEN 10-6	**14** OPEN 10-6
15 OPEN 10-6	**16** OPEN 10-6	**17** OPEN 10-6	**18** OPEN 10-6	**19** OPEN 10-6	**20** OPEN 10-6	**21** OPEN 10-6
22 OPEN 10-6	**23** OPEN 10-6	**24** OPEN 10-6	**25** OPEN 10-6	**26** OPEN 10-6	**27** OPEN 10-6	**28** OPEN 10-6
29 OPEN 10-6	**30** OPEN 10-6	**31** OPEN 10-6				

NOVEMBER 1972

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1 OPEN 10-6	**2** OPEN 10-6	**3** OPEN 10-6	**4** OPEN 10-6
5 OPEN 10-6	**6** OPEN 10-6	**7** OPEN 10-6	**8** OPEN 10-6	**9** OPEN 10-6	**10** OPEN 10-6	**11** OPEN 10-6
12 OPEN 10-6	**13** OPEN 10-6	**14** OPEN 10-6	**15** OPEN 10-6	**16** OPEN 10-6	**17** OPEN 10-6	**18** OPEN 10-6
19 OPEN 10-6	**20** OPEN 10-6	**21** OPEN 10-6	**22** OPEN 10-6	**23** OPEN 10-6 Thanksgiving Day	**24** OPEN 10-6	**25** OPEN 10-6
26 OPEN 10-6	**27** OPEN 10-6	**28** OPEN 10-6	**29** OPEN 10-6	**30** OPEN 10-6		

*Operating hours listed apply to Walt Disney World theme park only.

Disneyland

OPERATING HOURS

SEPTEMBER 1972

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1 OPEN 8-1	**2** OPEN 8-1
3 OPEN 8-1	**4** OPEN 9-1 Labor Day	**5** OPEN 9-1	**6** OPEN 9-1	**7** OPEN 9-1	**8** OPEN 9-1	**9** OPEN 9-1
10 OPEN 9-7	**11** OPEN 10-6	**12** OPEN 10-6	**13** OPEN 10-6	**14** OPEN 10-6	**15** OPEN 10-6	**16** OPEN 9-1
17 OPEN 9-7	**18** CLOSED	**19** CLOSED	**20** OPEN 10-6	**21** OPEN 10-6	**22** OPEN 10-6	**23** OPEN 9-7 Country Music Jubilee 8:30 p.m. 1:30 a.m.
24 OPEN 9-7	**25** CLOSED	**26** CLOSED	**27** OPEN 10-6	**28** OPEN 10-6	**29** OPEN 10-6	**30** OPEN 9-7

OCTOBER 1972

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 OPEN 9-7	**2** CLOSED	**3** CLOSED	**4** OPEN 10-6	**5** OPEN 10-6	**6** OPEN 10-6	**7** OPEN 9-7
8 OPEN 9-7	**9** CLOSED	**10** CLOSED	**11** OPEN 10-6	**12** OPEN 10-6	**13** OPEN 10-6	**14** OPEN 9-7
15 OPEN 9-7	**16** CLOSED	**17** CLOSED	**18** OPEN 10-6	**19** OPEN 10-6	**20** OPEN 10-6	**21** OPEN 9-7 Winnie the Pooh Days
22 OPEN 9-7 Winnie the Pooh Days	**23** OPEN 10-6 Winnie the Pooh Days	**24** CLOSED	**25** OPEN 10-6	**26** OPEN 10-6	**27** OPEN 10-6	**28** OPEN 9-7
29 OPEN 9-7	**30** CLOSED	**31** CLOSED				

NOVEMBER 1972

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1 OPEN 10-6	**2** OPEN 10-6	**3** OPEN 10-6	**4** OPEN 9-7
5 OPEN 9-7	**6** CLOSED	**7** CLOSED	**8** OPEN 10-6	**9** OPEN 10-6	**10** OPEN 10-6	**11** OPEN 9-7
12 OPEN 9-7	**13** CLOSED	**14** CLOSED	**15** OPEN 10-6	**16** OPEN 10-6	**17** OPEN 10-6	**18** OPEN 9-7
19 OPEN 9-7	**20** CLOSED	**21** CLOSED	**22** OPEN 10-6	**23** Open 9-7 Thanksgiving Day	**24** OPEN 8-12	**25** OPEN 8-12
26 OPEN 9-7	**27** CLOSED	**28** CLOSED	**29** OPEN 10-6	**30** OPEN 10-6		

DISNEYLAND
1313 HARBOR BLVD.
ANAHEIM, CALIF.

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REQUESTED

SPRING '73 30208º70
JOAN CAMERON
P O BOX 416
SANTA PAULA CA 93060

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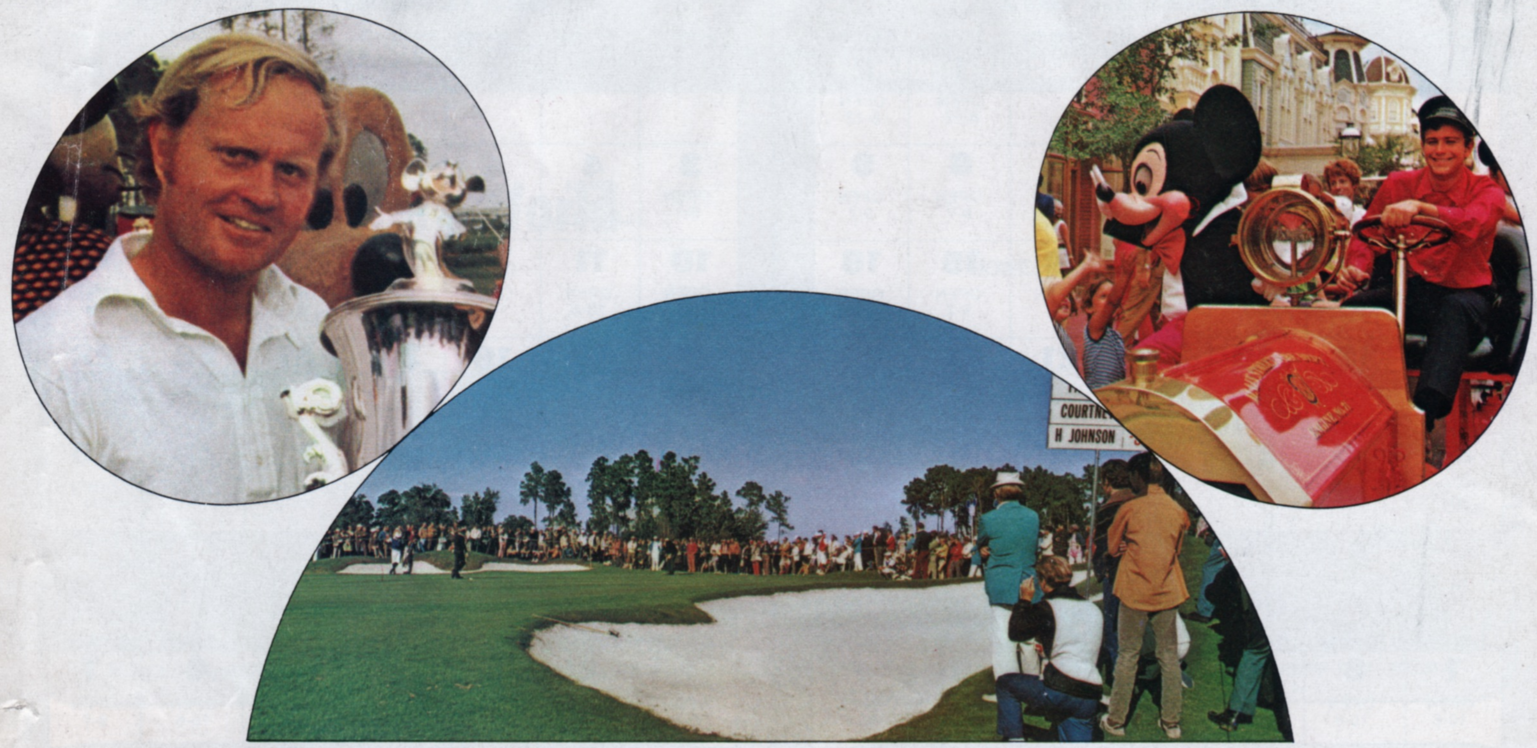
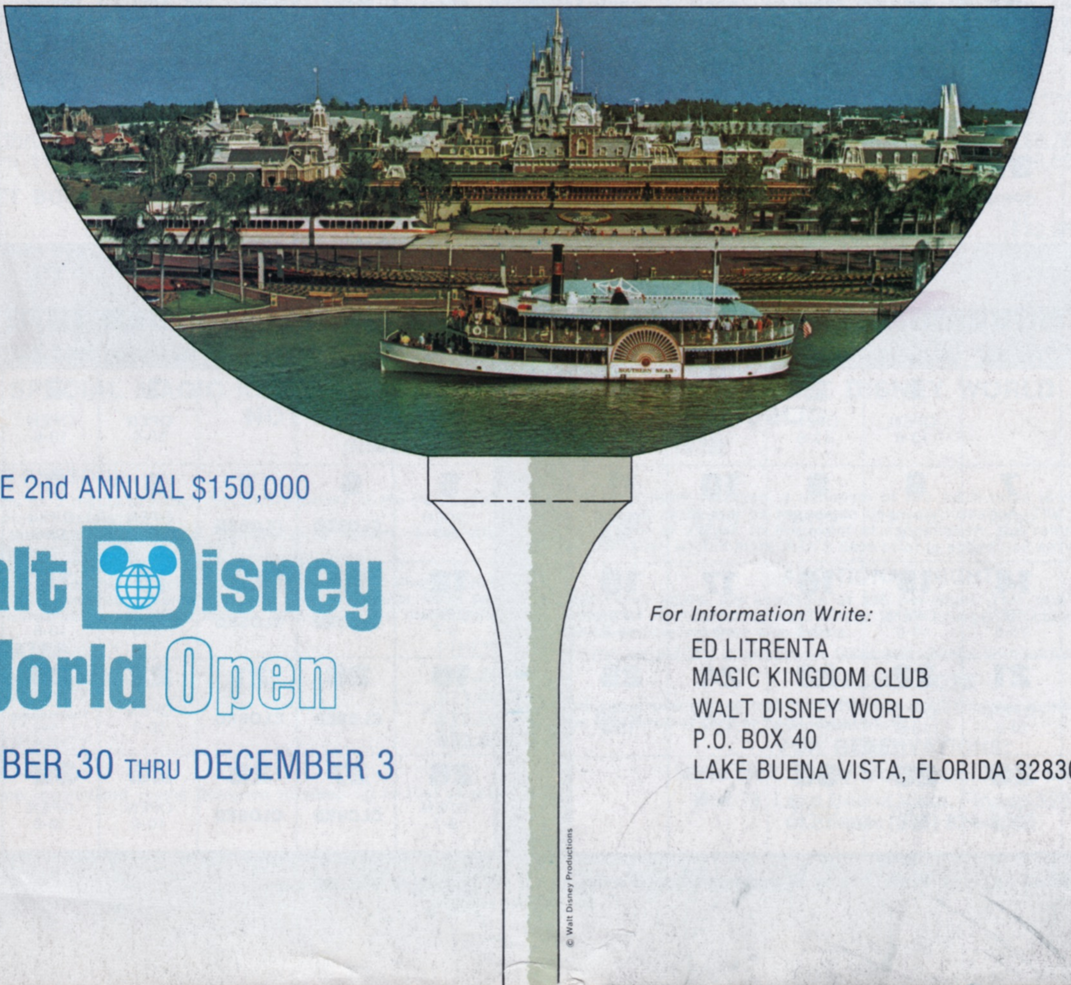


TREAT YOURSELF TO THE BEST IN GOLF...
AND PROMISE YOUR FAMILY THE WORLD



THE 2nd ANNUAL $150,000

Walt Disney World Open

NOVEMBER 30 THRU DECEMBER 3

For Information Write:

ED LITRENTA
MAGIC KINGDOM CLUB
WALT DISNEY WORLD
P.O. BOX 40
LAKE BUENA VISTA, FLORIDA 32830